DOCUMENT RESUME

ED 265 746 FL 015 477

AUTHOR Saylor, Cindy
TITLE Activities for Immersion. Proceedings of the 1983 Summer Immersion Workshop for Foreign Language Teachers Sponsored by the South Carolina State Department of Education.
INSTITUTION South Carolina State Dept. of Education, Columbia.
PUB DATE 83
NOTE 43p.
PUB TYPE Guides - Classroom Use - Materials (For Learner) (051) -- Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Class Activities; Creative Activities; Cultural Education; *French; *Games; *Immersion Programs; *Inservice Teacher Education; Language Teachers; Role Playing; Second Language Instruction; *Spanish; Summer Programs; Teaching Guides; Workshops

ABSTRACT

A collection of classroom activities for French and Spanish language immersion programs includes descriptions of or directions for a variety of exercises, accompanied by a brief introductory section of notes for the teacher. The activities include audio-motor units, a back-to-back activity, a cocktail party simulation, cultural assimilators, personal identification games, a gossip game, ink-blot creativity, a man-from-Mars game, musical dictation, a fictitious culture game, a paper bag skit, proverbs, role-playing, direction-following, sentence expansion, a warm-up, a shopkeeper activity, simultaneous conversation, sound effects, changing themes in a conversation, item identification, and anticipating the ending of a film or story. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED265746

ACTIVITIES FOR IMMERSION

Proceedings of the 1983 summer immersion workshop
for foreign language teachers sponsored by
the South Carolina State Department of Education

DEVELOPED BY
Cindy Saylor, State Consultant
Foreign Languages and Bilingual Education

Curriculum Section
Office of General Education

BEST COPY AVAILABLE

SOUTH CAROLINA DEPARTMENT OF EDUCATION
Charlie G. Williams, State Superintendent
Columbia, S. C.

FL015477

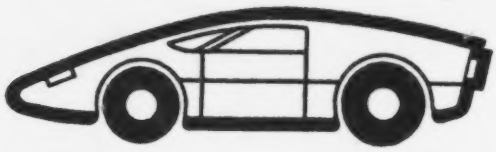
U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
* Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
E. L. Knight
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

TABLE OF CONTENTS

Audio Motor Unit	1, 9, 10, 11
Back to Back Activity	1
Cocktail Party	2
Culture Assimilators	2, 12, 13, 14, 15
Find Someone Who...	2, 16, 17, 18
Gossip Activity	3
Ink Spot Creativity	3, 19
Man From Mars	3, 20
Musical Dictation	4, 21, 22, 23, 24, 25, 26
Neutralians Activity	4, 27, 28
Paper Bag Skit	4
Proverbs	4, 29, 30, 31
Role Playing	5, 32, 33, 34, 35, 36
Rose Technique	5, 37
Sentence Expansion	5
September Warm Up	6
Shopkeeper Activity	6
Simultaneous Conversation	6
Sound Effects	7
Theme Changer	7, 38
What Is It?	8, 39
What's the Ending?	8

Activities for Immersion



AUDIO MOTOR UNIT

This technique combines linguistic, visual, cultural, and psychomotor experiences to help the student grasp certain aspects of a target culture.

It consists of a series of ten to twenty commands around a central cultural theme. The commands may be recorded or simply presented by the teacher or students. The students watch as the teacher or other students pantomime the actions as each command is given, associating sound with meaning. Then they join the teacher in pantomiming as the commands are given. (See pages 9, 10, and 11 for examples.)

BACK TO BACK ACTIVITY

(a) Students walk around the room for three to five minutes looking at one another and trying to notice as many details of appearance as possible.

(b) Then tell them to stop and stand back-to-back with the person nearest them.

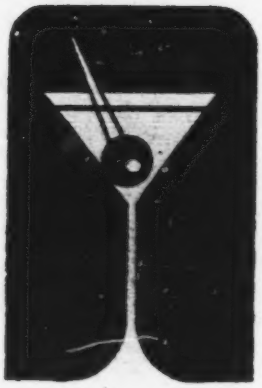
(c) One member of each pair should then describe his partner's appearance. Without looking around, the other person should do the same.

(d) While being described, the students should neither confirm nor refute what their partners say. They may, however, try to elicit information.

Example:
A: You're wearing a blue sweater.
B: Is it dark blue or light blue?
A: You have a watch.
B: What's the strap made of?

(e) When this has been done, they should turn around and compare what they said with the truth. When they turn around, they should be standing toe to toe. (You may want to pass out mints.)

COCKTAIL PARTY



(a) Pin identifying names on each student's back. (Names of famous people, cartoon characters, historical figures, etc.)
(b) Each student is to guess his/her identity by asking others in the class.
(c) They may ask only "yes/no" questions and must go to a new person each time they receive a negative answer.

CULTURE ASSIMILATORS

See pages 12-15 These can be used for culture discussions. Students can act these out (in the language) for the class and have the class determine what's wrong or right.

FIND

SOMEONE

WHO...

(a) Write up a list of situations that students can find the answers to within the class. (See pages 16-18 for examples)
(b) When a student finds someone who can answer the question or perform the task, the person must answer or perform at that point.
(c) The student writes the name of that person on his sheet.
(d) No name may appear more than once on the sheet.
(e) Closure: The student who fills up his/her sheet first wins. This person may call on people to answer the questions or perform the task.

GOSSIP ACTIVITY

(a) Divide class into groups of five.
(b) Tear pages from a book (or several short stories) and give pages to students. (3 - 6 pages per group)
(c) Give them several minutes to read the pages.
(d) Each group must find its place in the story by describing the content to the other class members.
(e) When all have found their places, the complete story will be told with each group telling its portion.
(f) Variation: Can be done as an individual activity rathar than a group activity.
(g) Variation: Can be adapted for level I students by using a dialogue of sentences (give each student a sentence and have him find out where it fits into the dialogue) rather than a short story or play.

INK SPOT CREATIVITY

Use your imagination here. There are many possibilities: (see page 19)

(a) Students can describe what the spot reminds them of.
(b) Students can create a "chain story" with several spots, beginning with spot A and ending with spot E.
(c) If the spot reminds them of a person or object, they should explain why.
(d) Have them create ink spots for oral descriptions.

MAN FROM MARS

See suggestions on page 20 . This activity serves to promote creativity in language use. The topics listed may be a bit "heavy" for students and you may want to use places around the school for a sort of one class period field trip. Examples might be the gym for academic learning, the cafeteria for physical training, etc. Students understand the value of seeing "old" things in a new light.

MUSICAL DICTATION

(a) Hand out copies of a song with several words whited out. (See pages 21-26 for examples)
(b) Have students read and translate the song so as to get an idea of the subject or theme. (This may be done in groups by stanzas.)
(c) Play the song and have students fill in the missing words.
(d) Variation: Have students listen to the song first and fill in the blanks before translating and discussing.

NEUTRALIANS ACTIVITY

The instructions for this activity are printed on the pages entitled "Neutralians" (pages 27-28). The purpose of this activity is to show cultural differences among different people. Since Neutralia is a fictious country, this might be a good way to discuss differences in culture and customs.

PAPER BAG SKIT

(a) Each group of five persons will be given a paper bag containing various unrelated objects (junk, toys, etc.)
(b) They will develop a skit based on the contents of the bag (no more than five minutes).
(c) They will perform the skit for the class. All students must have a part in the skit.

PROVERBS

(a) Give students a proverb a day (or week) and have them repeat it each day before they leave class.
(b) After several weeks (or at the end of the semester) play charades with the proverbs. (See pages 29-31 for examples.)

ROLE PLAYING

Simple role-playing activities are also within reach of the beginning and intermediate class. It may be useful to let the student convey his ideas with gestures as well, perhaps even to insert an English word if he does not know the particular lexical item. The role may come from a reading selection, a dialog, or from some situation the teacher or student presents. An important element to stress is communication above all else, thus the instructor needs to ignore language errors much more than in the usual activity. The students may also practice the role in English for a few moments, not necessarily so that they may say in the second language what they have just said in English but so that they may help themselves to think in that context.

Suggestions: Prepare role playing activities on index cards. Divide the class into pairs. Each pair should receive a role in the same situation. (See pages 32-36.)

ROSE TECHNIQUE

(a) Pair students. Give one of each pair a picture.
(b) S/He will describe this picture to his/her partner while the partner draws it.
(c) Time this activity for about 3 to 5 minutes depending on the picture. (Cartoon drawings are best. See page 37 for example.)
(d) Let the artist look at the picture at the end of the time limit to see how accurate s/he was.
(e) Variation: Give each student a written description. They are told that they have been asked to illustrate a new manuscript which will be published shortly. Have them draw a picture to represent the passage they have been given.

SENTENCE EXPANSION

(a) Students form groups of five
(b) Each group is given two simple sentences. (Example: El nino corre-L'enfant court and La mujer llora-La dame pleure)
(c) The goal is to make this sentence as long as they can while retaining comprehensibility through the addition of adjectives, clauses, etc.
(d) Closure: Read the sentence to the class (or have them write them on the blackboard.) You could work out a scoring system, giving points for each new word and possibly subtracting points for errors.

SEPTEMBER WARM-UP

(a) In pairs, each student will tell his partner something unique about him/herself.
(b) The partner will tell the class about his/her partner.
(c) Extension: After the first person is introduced, the second person will have to introduce his partner and reintroduce the first. The third person will introduce his partner and reintroduce the first and second, etc.

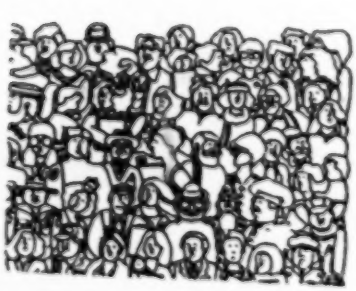
SHOPKEEPER ACTIVITY

(a) Form groups of five to eight students. One person is designated as the shopkeeper.
(b) Give the shopkeeper a pack of index cards with pictures of rather "unusual" objects (from Sears catalogs). Examples are shoe trees, roll carts, odd furniture, etc.
(c) The shopkeeper shuffles and distributes the cards to the group. Each studies his card and returns it to the pile.
(d) The shopkeeper then describes the object and the group member must identify his own object and pull it from the pile.
(e) Variation: Each group member describes his own object and the shopkeeper must pull it from the stack.
(f) Variation #2: Within the groups, members find a new use for the object. They must describe this new object and its use to the class.

SIMULTANEOUS CONVERSATION

In pairs, each student will describe to another student either what s/he did last weekend or what s/he will do this weekend.

(a) They are to talk simultaneously and non-stop for five minutes but to pretend that they are listening to each other by use of facial expressions, eye contact, etc.
(b) Closure: Ask students what they were able to catch of the other person's "conversation."



SOUND EFFECTS

Needed: A tape of 5 to 10 sounds with pauses between each sound. Sound examples: Squeaky doors, screaming, shower, Beethovan's fifth

(a) Divide class into groups of five.
(b) Play the first sound, then pause for several minutes (3 to 5) to allow the groups to create a story to accommodate the sound.
(c) Play the next sound. Again pause so that groups may continue their story to accommodate the new sound. Continue with all sounds.
(d) Closure: Allow several minutes (5 to 10) at end of all sounds for each group to refine their stories. Each group will read their story to the class.

THEME CHANGER

(a) Form groups of five students. Give each student a card on which is written a different theme. (See page 38)
(b) Each student will be told that s/he will have to subtly change the topic of conversation to incorporate his/her theme. While each will have a different theme, each will think that his is the only one which is different.
(c) Assign one group leader to begin the conversation.
(d) At activity closure, see if students can identify the theme changer (all of them).

WHAT IS IT? (Artifact Discussion)

Tell the class: I'm very puzzled. This morning on the way to school, I was stopped by a man carrying a large paper bag. He took this object from the bag. He assured me that it was of great value but, since he needed the money, he would sell it to me for only $100.00 I can never pass up a bargain, so I bought it immediately. Now I'm not so sure I did well since I have no idea what this thing is. I know all of you are experts in antiques, so I'm asking you to explain this thing to me and tell me whether I have been cheated. (see page 39)

WHAT'S THE ENDING?

(a) Show a segment of a film or video tape. Turn the projector off before the ending.
(b) Have students devise a continued story line and ending for the segment.
(c) This activity will probably be more effective done in small groups and written out.

FAITES UN CROQUE MONSIEUR

1. Coupez deux tranches de pain.
2. Coupez une tranche de jambon et aussi une tranche de fromage.
3. Chauffez un peu de beurre dans une casserole.
4. Mettez une trance de pain dans la casserole.
5. Mettez le jambon sur le pain.
6. Et puis mettez le fromage sur le jambon.
7. Couvrez tout avec l'autre tranche de pain.
8. Maintenant tournez le sandwich à l'autre côté.
9. Mettez le sandwich à l'assiette.
10. Pour manger, coupez le sandwich aux petits morceaux.

Bon appetit!

METTRE LA TABLE

1. Mettez la nappe sur la table.
2. Mettez l'assiette sur la nappe.
3. Mettez le couteau à droite de l'assiette.
4. Mettez la cuillère à droite du couteau (a la française).
5. Mettez les deux fourchettes à gauche de l'assiette.
6. Arrangez la serviette sur l'assiette (a la française).
7. Arrangez le verre de vin à droite du verre d'eau.
8. Mettez la fourchette pour le dessert et le couteau pour le dessert entre l'assiette et les verres.
9. Ajoutez un panier de pain au centre de la table.
10. Mettez le poivrier et la salière à droite des verres.

Una Receta de Mexico: TORTILLAS DE HARINA AUDIO MOTOR

1. Lave las manos.
2. Meta la harina, la manteca y un poco de agua en un tazon.
3. Añade un poco de sal.
4. Mezcla muy bien.
5. Rómpalo en pedacitos pequenos.
6. Ha ga la tortilla.
7. Metala en un sarten.
8. Cocine cada lado un minuto.
9. Sirvalas a sus amigos.

UN MATIN DE MARTHE

1. Dormez.
2. Ourvez les yeux.
3. Levez-vous.
4. Habillez-vous.
5. Descendez l'escalier.
6. Entrez dans la cuisine.
7. Embrassez votre mère.
8. Asseyez-vous à la table.
9. Prenez un croissant avec du beurre.
10. Versez du café et du lait dans votre tasse.
11. Buvez et mangez.
12. Dites "au revoir" à votre mère.
13. Allez à l'école.

1. Vous êtes dans la voiture.
2. Vous roulez.
3. Vous accélerez.
4. Vous passez les vitesses.
5. Dites "Mince!"
6. Tout d'un coup, vous remarquez que le pneu est à plat.
7. Mettez le clignotant.
8. Zut! Ça ne marche pas.
9. Tendez le bras avant de vous arrêter.
10. Commencez de ralentir.
11. Freinez.
12. Stationnez la voiture à côté de la rue.
13. Mettez le levier au point mort.
14. Coupez le contact.
15. Mettez le frein à main.
16. Ouvrez la porte.
17. Sortez de la voiture.
18. Fermez la porte.
19. Ouvrez le capot.
20. Dévissez le cric.
21. Démontez la roue de secours.
22. Mettez le cric à sa place sous la voiture.
23. Soulevez la voiture avec le cric.
24. Démontez le pneu crevé. C'est la roue avant-droite.
25. Remplacez cette roue avec la roue de secours.
26. Visse-soigneusement.
27. Essuyez la transpiration du front.
28. Dites "Enfin."
29. Faites descendre la voiture.
30. Mettez le cric dans le capot.
31. Fermez le capot.
32. Asseyez-vous dans la voiture.
33. Mettez le contact.
34. Lâchez le frein à main.
35. Tendez le bras avant de rouler.
36. Roulez.

SAMPLE CULTURE ASSIMILATORS

In an American classroom, the teacher is returning some tests to the students. Susan, an American, asks the visiting exchange student from France, Marie-France, about her mark:

Susan: What kind of mark did you make on that last test?

MF: I hope I did well; I studied for four hours.
(After the test is returned...) I made 100. What does that mean?

Susan: That means you had a perfect paper.

MF: (Astonished) A perfect paper???

Why is Marie-France surprised?

A. She knew she did not have her letters within the lines/graphs.

B. She did not use ink.

C. For the French school child there is no such thing as a perfect paper.

D. She felt a perfect paper would have required <u>at least</u> eight hours of study.

(Answer: C)

Mr. and Mrs. Jones are visiting Mixico City. They have gone to the market to buy a few items. They stop at a booth to purchase a sombrero for their son. The senora greets them, and Mr. Jones asks the price. "Veinte pesos, señor," the señora tells him. Mr. Jones takes out an American $20 bill and hands it to her. She acts insulted. Mr. Jones is confused. Why?

A. The señora doesn't like "gringos."

B. The señora wants to chat with Mr. Jones.

C. The señora doesn't want American money.

D. The señora expects a trip.

(Answer: B)

Two American students, Mark and Sue, find themselves in Paris wishing to view a movie. After much deliberation, they choose a French western. Neither of them speaks French fluently, so they are apprehensive about buying tickets, handling money, etc. They succeed in purchasing tickets without any grave communication problems, so they proceed to enter the theater. They are met by a woman carrying a flashlight who leads them to their seats. As they seat themselves, the woman remains standing, staring at them. Mark and Sue are perplexed.

A. They have sat in special seats reserved for VIP's.

B. The woman is waiting to take their order for refreshments.

C. They are expected to give the woman their ticket stubs.

D. The woman is waiting for a tip.

(Answer: D)

Tom, an American exchange student in Madrid, is very fond of Isabel, a sixteen-year-old schoolmate. He decides his Spanish is good enough to ask her for a date. He meets Isabel before class begins and suggests that they go to a movie that night and that he'll pick her up about 8:00 at her place. Isabel seems flustered and hesitates to reply. She finally suggests that she and their friends Carla and Juan Carlos meet him in front of the theater at 6:00 instead. Tom is crestfallen and fears that he has been rebuffed. What is a probable reason for Isabel's response?

A. She is really too young to date and will have to sneak out to meet him.

B. She does not feel it is proper to be alone with someone on the first date.

C. Spaniards are always late so they usually arrange to meet each other at least two hours in advance so that everyone will arrive on time.

D. Spanish parents don't approve of their children dating foreigners.

(Answer: B)

Jennifer Jones, A tourist from Alabama, is in Spain with a group of fellow office workers observing the branch office in Sevilla during the Easter holidays. In the procession of a parade she closely observes a group of men wearing long robes and long pointed hoods which cover the face. They are walking along in solemn silence in time to the slow beating of a drum. Following them is another group of men wearing heavy cumbersome chains. Jennifer turns and asks one of the Spanish women where the prisoners are being taken. The Spanish woman looks at her and shakes her head.

A. The chained men were being displayed as a deterrent to other potential criminals.

B. It was a display of the power and terror inspired by the hooded figures.

C. The hooded and chained men were penitents following long religious tradition.

D. It is customary for prisoners to be paraded through the streets on holidays.

(Answer: C)

Two Americans were traveling by car along a narrow, paved road through the Mexican countryside. Ahead loomed an even narrower bridge, which would obviously support only one vehicle at a time. As they approached the bridge, the Americans noticed a large, dusty truck filled with farm laborers also approaching from the other side. Since both vehicles could not use the bridge simultaneously, and since their own vehicle was closer to the bridge, the Americans naturally expected the truck to wait. However, the truck suddenly flashed its headlights and sped forward onto the bridge, causing the Americans to brake sharply and move to one side. Why did this happen?

A. Mexicans like to assert their "machismo" at the expense of road courtesy.

B. The Mexicans, having warned the Americans of a highway patrol trap ahead, assumed their own entitlement to the right of way in exchange for the favor.

C. The truck was a goverment vehicle and all government vehicles have right of way.

D. In Mexico there is a rule that whoever signals first is given right of way to the bridge.

(Answer: D)

Susan Smith, an American coed majoring in French, was spending a summer abroad in Cannes. The host family included a teenage brother and sister who immediately included Susan in their summertime activities. During a picnic outing at the beach, with many of the friends of the host brother and sister, Susan met a very attractive university student named Maurice. Maurice was generally with the students when they met for a movie, a cafe, listening to records at one of the teen culture centers, or wherever Susan went. She and Maurice seemed to have so much in common and always had lively and sometimes quite personal conversations. Suan became more and more perplexed because Maurice never asked her out alone. The problem was:

A. Parents do not allow couple dating among teenagers.

B. Serious dating comes after the Frenchman has completed studies at the university and has a job.

C. When students go out in groups, they go "dutch." Maurice comes from a poor family and can't afford to take Susan out.

D. Maurice was a wolf and knew he would not be able to control himself alone with a gorgeous American blonde.

(Answer: B)

Anne is an American visiting a family in Morocco. She is very excited about the first meal that she is going to share with the family. The aroma of the food has her mouth watering. She can hardly wait for the meal to be served. She approaches the dining area of the home and sees the food on the

table. The father and two sons are seated and are already eating. As Ann begins to walk into the room, they look up in surprise. The mother stops her and says, "No, no, you must wait in the other room." Ann is very puzzled by the mother's behavior.

A. The family is planning a surprise party for Ann (as they always do with foreign visitors) to welcome her to Morocco.

B. The Moroccans are very close knit and don't approve of sharing important family time with a stranger.

C. Moroccan men and women eat at separate times and in separate rooms.

D. Ann is not dressed properly. In Morocco, women are not permitted in the presence of men unless they are veiled.

(Answer: C)

Harold, an American from Hartsville, S.C., is spending a summer in Barranquilla, Colombia. He is a guest at the house of the Munoz family. Roberto, the oldest son, invites Harold to eat in a restaurant uptown so that they can browse around the shops afterwards. Roberto and Harold get in Roberto's car and Roberto starts driving. They are talking about trivial things. Roberto comes to a stop sign, barely stops, and keeps on driving. A man behind him blows his horn and passes him in a hurry. In a few minutes, they are at a busy intersection. Every driver is blowing his horn. They are suddenly caught in a traffic jam and the driver behind Roberto's car starts shouting at Roberto, "Hey, hombre, apurate, manejas como una morrocoya, que es la vaina, apurate!"

Roberto ignores him while Harold cannot believe what he sees. Everybody starts moving. It's a two lane street but you can see three and sometimes four cars driving in one direction.

They are almost at the restaurant and Roberto is driving way beyond the speed limit. Suddenly half way through the block, a lady and her child cross the street in a non-walking zone. Roberto barely has time to put on the brakes and slow down. By now Harold is breathless, nervous and upset. All this time he has not seen a single "policia" around. He doesn't know what to think about Colombian people when it comes to traffic rules. What is the explanation?

A. Colombians are all crazy people.

B. There were no police around so they all knew they wouldn't get caught.

C. Colombians do not obey traffic rules even if police are present.

D. No licenses are required to drive a vehicle and therefore no one knows the rules of the road.

(Answer: C)

Prepared by Sandra Hofecker
HEH Institute, Purdue University
Summer, 1981

FIND SOMEONE WHO...

TROUVEZ QUELQU'UN QUI... (n'écrivez pas le nom plus d'une fois)

1. peut vous expliquer pourquoi il est important de prendre le petit déjeuner _____

2. sait un poème par coeur _____

3. peut vous expliquer pourquoi il est pour l'avortement _____

4. peut vous expliquer pourquoi les Américains doivent étudier une autre langue _____

5. est en accord avec vous concernant la politique économique du Président Reagan _____

6. est en accord avec vous sur ce que c'est que la bonne vie _____

7. peut expliquer ce que c'est que l'amour _____

8. peut expliquer comment attacher un soulier _____

9. peut expliquer comment monter à bicyclette _____

FIND SOMEONE WHO.....

Busque una persona que....

1. tenga el mismo cumpleaños que usted _____
2. sepa un poema en español de memoria _____
3. tenga la misma comida preferida que usted _____
4. tenga el mismo número de hermanos que usted _____
5. lleve los zapatos del mismo tamaño que los de usted _____
6. cuyo padre tenga el mismo nombre que el de usted . _____
7. prefiera el mismo deporte que usted _____
8. sea hijo(a) de un médico _____
9. sea de otro estado _____
10. quiera ser presidente elegido de los EE. UU.
11. pueda cantar _____
12. toque un instrumento musical _____
13. viva en una finca _____
14. viva en un apartamento _____
15. a quien le gusten las culebras _____
16. sea presidente de un grupo escolar _____

FIND SOMEONE WHO KNOWS:

1. why the Eiffel Tower was built _____
2. how to form the futur proche _____
3. who the Sun King was _____
4. what "La Vieille" had on her hat _____
5. how to dance the Duck Dance _____
6. how to ask what time it is en français _____
7. how to form the passé composé _____
8. in what museum the Mona Lisa is hanging _____
9. one country in Africa where French is spoken _____
10. one island where French is spoken _____
11. how to translate the proverb "Qui ne risque rien, n'a rien" _____
12. the name of the French national anthem _____
13. one river in France besides the Seine _____
14. how to translate into French the proverb "Seek and ye shall find" _____
15. how to pronounce "Montréal" _____

INK SPOTS

A.

B.

C.

D.

E.

MAN FROM MARS ANTHROPOLOGY EXERCISE

Hardees:	Religion
Restroom:	Philosophical Thought
Allied Chemical:	Defense
Garage	Technology
Bank:	Economic Organization
Skating Rink:	Social Organization
Furniture Store:	Artistic Expression
Grocery Store:	Entertainment
Restaurant:	Political System
Cemetery:	Belief Systems
Drug Store:	Standards of Beauty
Playground:	Ecology
Dry Cleaners:	Social Control

LA VIEILLE

Elle a des cerises sur son chapeau, la vieille
Elle se fait _____ que c'est _____
Au soleil on s'en rassurait
Il _____ que la dame a la faux
C'est _____ qu'elle fait son boulot
C'est pas qu'elle tient tant à la vie
Que la vieille se demanit
Ça aime son _____ et son lit
Même si le monde _____ ici.

Elle a la tête comme un _____, la vieille
Et des souvenirs bien rangés
Comme ses _____, ses taies d'oreillers
Son tout premier carnet de bal
Du temps où la valse s'est fait mal
Un petit morceau de _____ blanc
Du temps où l'on _____ enfant
De son feu héros, une _____ de guerre
De l'avant dernière dernière guerre
Elle a des cerises sur son chapeau, la vieille
Elle se fait _____ que c'est _____.

Elle ne fait plus _____ du temps
Elle a cent ans
Elle a mille ans
Elle est_____; elle est froisée
Comme un _____ du temps passé

Elle a sa famille en photo, la vieille
Sur le buffet ils sont _____
Et ça sourit de toutes ses _____
'Y a les _____des enfants
Et les enfants des petites enfants
'Y a ceux qui viendraient bien des fois
Mais qui n'ont pas d'auto pour ça
Ceux qui n'ont pas le temps qui _____ pas là
Il y a les autres qui _____ _____ pas
Elle a des cerises sur son chapeau, la vieille
Elle veut se faire _____ que c'est _____
Elle a des cerises sur son chapeau, la vieille
Elle se fait _____ que c'est _____.

HIER ENCORE

Hier encore , j'avais vingt ans, je caressais le temps et _____ de la vie comme on joue de l'amour et je vivais la nuit sans _____ sur les jours qui fuyaient dans le _____. J'ai fait tant de _____ qui sont restés _____ _____; j'ai fondé tant _____ qui se sont envolés que je reste_____ ne sachant où aller, les _____ cherchant le _____ mais le coeur mis en terre.

Hier encore, j'avais vingt ans. Je gaspillais le temps en croyant _____ et pour le retenir même le _____ je n'ai fait que courir et me suis essoufflé. _____ le passé, conjugant au futur, je précédais de "moi" toute conversation et donnais mon _____ que je voulais le _____pour _____ le monde avec désinvolture.

Hier encore, j'avais vingt ans mais j'ai perdu mon temps à faire des _____ qui ne me laissent au _____ rien de vraiment _____ que quelques _____ au front et la peur de l'ennui. Car mes amours sont mortes avant que d'_____; mes amis sont partis; ils ne _____ pas. Par ma faute, j'ai fait le _____ autour de moi et j'ai _____ ma vie et mes jeunes années. Du _____ et du _____ en rejetant le meilleur, j'ai figé mes _____ et j'ai _____ mes pleurs. Où sont-ils à présent, à présent, mes vingt ans?

Charles Aznavour

LA VIEILLE

croire, l'été
paraît
l'hiver
fauteuil
s'arrête

placard
draps
voile
se mariait
croix
croire, l'été

partie
pliée
journal

en rang
dents
petits enfants
habitent
n'y pensent
croire, l'été

HIER ENCORE

jouais
compter, temps
projets, en l'air
d'espoirs, perdu
yeux, ciel

l'arrêter, devancer
Ignorant
avis, bon
critiquer

folies, fond
précis, rides
exister
reviendront
vide, gâché
meilleur, pire
sourires, glacé

"Ron y Coca Cola"

1. Ron y Coca Cola
   dáme un _____ Lola
   ven _____ a bailar
   no quiero que estés tan _____.

2. Con el _____ de trinidad
   en una noche _____
   estando _____ junto al _____
   Lola me _____ a tomar

3. _____ y Coca Cola
   _____ un beso Lola
   Ven conmigo a _____
   no _____ que estés tan _____.

4. Bailamos hasta _____
   y yo mi _____ le confesé
   nos _____ otra vez
   tanto calor nos dió más sed.

5. Ron y _____
   _____ un _____ Lola
   _____ conmigo a _____
   no_____ que _____ tan _____.

6. Si _____ usted sentir _____
   _____ una noche a trinidad
   _____ y _____ tropical
   le _____ reir, le harán _____

7. _____ y _____
   _____ un _____, _____
   _____ conmigo a _____
   no _____ que _____ _____ _____.

Julio Iglesias

"Ron y Coca Cola"

1. beso
   conmigo
   sola

2. calor
   tropical
   solar mar
   ensiñó

3. Ron
   Dame
   bailar
   quien sola

4. amanecer
   amor
   abrazamos

5. Coca Cola
   Dame beso
   Ven bailar
   quiero estés sola

6. quiere igual
   Venga
   Calor ritmo
   harán tomar

7. Ron Coca Cola
   dame beso Lola
   Ven bailar
   quiero estés tan sola

"La Llorona"

The figure of the llorona, who is still heard in rural Mexico, goes back to pre-conquest times; she was a weeping woman who cried out in the night, and was associated with an ancient earth-goddess, Cihuacoatl.

Todos me dicen el negro, llorona,
negro pero carinoso;
Yo soy como el chile verde, llorona,
picante, pero sabroso.

!Ay! de mi, llorona
llorona de ayer y hoy,
ayer maravilla fui, llorona,
y ahora ni sombra soy.

Dicen que no tengo duelo llorona,
porque no me ven llorar;
hay muertos que no hacen ruido, llorona,
y es mas grade su penar.

!Ay! de mi, llorona,
llorona de azul celeste,
y aungue la vida me cueste, llorona,
no dejare de querer

Everyone calls me the black one, llorona,
black, yet full of love;
I'm like the green chili pepper, llorona,
hot, yet full of taste.

Alas for me llorona,
llorona long ago and today;
long ago I was something worth seeing, llorona,
today not the shadow of myself.

They say I have no grief, llorona,
because they don't see me weeping,
the dead make no noise at all, llorona
and they have a greater pain.

Alas, for me, llorona,
sky blue, llorona;
though it may cost me my life, llorona,
I won't give up loving you.

NEUTRALIANS

ROLE #1

You are citizens of Neutralia. Your society has the following characteristics:

1. You are solemn nature-lovers and consider loud voices and abundant gestures discordant and interruptive of the natural environment.

2. You have a distinct class system, though you all work cooperatively. Size is very important in determining one's class status. The shorter, smaller people are the thinkers, philosophers and decision-makers in your society. (They are closer to the ground and therefore more in contact with nature.) The taller or larger people are the laborers and are not allowed to contribute in discussions or conversations in the presence of the philosophers. They may not take part in any decision-making (except as a group through their own elected representatives).

3. When a request is made of a philosopher-Neutralian, he will lower himself to the ground and assume a cross-legged position to denote his superiority. Transactions are only conducted between two "small philosophers." Both must assume a cross-legged position for transactions to occur. All others must remain standing for to lower oneself likewise would be to challenge the philosopher-Neutralian's authority.

4. You do not consider it polite to "get down to business" in a hurry. There is no such thing as "urgency" in your culture. You, being philosophers, feel that you must learn something from every person and every situation. You want to find out first who someone is, where he is from, what it is like there, etc., and you expect the same courtesy from everyone else.

5. Neutralians consider it disrespectful to look another person in the eyes. You experience through the senses with a great deal of bodily contact and will communicate with no one who is farther than 12 inches away from you.

6. All types of transportation which are considered disruptive of the environment are outlawed in your small country. Local travel is done by bicycle and rickshaw. An excellent system of waterways makes boat travel very popular for large distances.

You are about to meet two American students who are travelling in your country. They did not realize that cars are prohibited in your country and their car broke down trying to travel the narrow bicycle paths. They need help getting back to their hotel in the neighboring city of Equis. Not having foreseen such a crisis they are short on money. Their job is to convince you to help them get back to their hotel.

As you talk to them, pretend to be Neutralians. Do everything as Neutralians would. If the Americans cannot figure out your customs and use them also as the correct and proper way to ask a favor, then you should not give them the assistance they need.

NORTH AMERICANS

ROLE #2

You are two North American students visiting the city of Equis with a group of American tourists. You rented a car and went out on your own on a Saturday to visit the neighboring village of Neutralia. As you approached Neutralia, you discovered that the roads narrowed to such an extent that it was difficult to get a car through the village. Now your car has broken down and you are stranded with very little money and no one else in sight.

Two Neutralians apporach and you decide to ask them for help. Your job is to convince the Neutralians to help you get out of your dilemma and back to your hotel in Equis -- some 50 miles away.

You know very little about the Neutralians. In order to get the help you need, you will have to figure out how to ask for it.

Before meeting the two Neutralians, decide what you are going to say and how you are going to say it in order to get their help.

PROVERBES

1. Jamais deux sans trois. (When it rains, it pours.)
2. Tout est bien qui finit bien. (All's well that ends well.)
3. L'argent ne fait pas le bonheur. (Money can't buy happiness.)
4. Quand on veut, on peut. (Where there's a will, there's a way.)
5. Plaie d'argent n'est pas mortelle. (Money isn't everything.)
6. Il ne faut pas mettre la charrue devant les boeufs. (Don't put the cart before the horse.)
7. Qui dort dîne. (He who sleeps forgets his dinner.)
8. Quand le chat est parti, les souris dansent. (When the cat's away, the mice will play.)
9. Dis-moi qui tu fréquentes. Je te dirai qui tu es. (Tell me what company you keep and I'll tell you what you are.)
10. On reconnaît l'arbre à ses fruits. (The tree is known by its fruits.)
11. Qui cherche trouve. (Seek and ye shall find.)
12. Qui ne risque rien n'a rien. (Nothing ventured; nothing gained.)
13. On ne peut pas être en meme temps à la cave et au grenier. (One cannot be in two places at the same time.)
14. Aide-toi et le ciel t'aidera. (Heaven helps those who help themselves.)
15. Mieux tard que jamais. (Better late than never.)
16. Loin des yeux, loin du coeur. (Out of sight; out of mind.)
17. Qui se ressemble s'assemble. (Birds of a feather flock together.)
18. Après la pluie, le beau temps. (Every cloud has a silver lining.)
19. Le temps, c'est de l'argent. (Time is money.)
20. Tout arrive à qui sait attendre. (All things come to those who wait.)
21. Rira bien qui rira le dernier. (He who laughs last laughs best.)
22. Qui vivra verra. (Live and learn.)
23. Voir c'est croire. (Seeing is believing.)
24. Les jours se suivent et ne se ressemblent pas. (Tomorrow is another day.)
25. Il n'y a pas de fumée sans feu. (Where there's smoke, there's fire.)

26. Chacun à son goût. (To each his own.)

27. Un tient vaut mieux que deux tu l'auras. (A bird in the hand is better than two in the bush.)

28. Tout ce qui brille, n'est pas or. (All that glitters is not gold.)

29. Trop de cuisiniers gâtent la sauce. (Too many cooks spoil the broth.)

30. Pas de nouvelles, bonnes nouvelles. (No news is good news.)

31. Tel père, tel fils. (Like father, like son.)

32. Pierre qui roule, n'amasse pas mousse. (A rolling stone gathers no moss.)

Some Common Spanish Proverbs

1.	Al buen entendedor, pocas palabras.	A word to the wise is sufficient.
2.	Cuatro ojos ven más que dos.	Two heads are better than one.
3.	De la mano a la boca se pierde la sopa.	There's many a slip 'twixt the cup and the lip. (Don't count your chickens before they're hatched.)
4.	De tal palo, tal astilla.	Like father, like son. (A chip off the old block.)
5.	Del dicho al hecho hay gran trecho.	It's easier said than done. (Deeds, not words.)
6.	Dime con quién andas y te diré quién eres.	One is judged by the company he keeps. (Birds of a feather flock together.)
7.	El mandar no quiere par.	Too many cooks spoil the broth.
8.	Más vale pájaro en mano que cien volando.	A bird in the hand is worth two in the bush.
9.	Más vale tarde que nunca.	Better late than never.
10.	No es oro todo lo que reluce.	All that glitters is not gold.
11.	No hay mal que cien años dure.	Time heals all wounds.
12.	No hay rosa sin espinas.	There is no rose without thorns.
13.	Ojos que no ven, corazon que no siente.	Out of sight, out of mind.
14.	No se ganó Zamora en una hora.	Rome wasn't built in a day.
15.	Perro que ladra no muerde.	A barking dog doesn't bite.
16.	Piedra movediza no cria moho.	A rolling stone gathers no moss.
17.	Querer es poder.	Where there's a will, there's a way.
18.	Saber es poder.	Knowledge is power.
19.	Sobre gustos no hay disputa.	Everyone to his own taste.
20.	Ver es creer.	Seeing is believing.

ROLE PLAYING

1. You are pawning your wrist watch. You would like $50.00 but the proprietor of the shop just wants to let you have $30.00. Try to raise him to $50.00, or as close to $50.00 as possible.

2. You would like _____ to come to your house for supper on a particular night, but_____ does not seem too interested. You may change days or times but your acquaintance wishes to decline, though it must be done diplomatically. Try to influence the reluctant recipient of your invitation.

3. You have just seen a waiter in your section spill his third plate of food on somebody. At this time he is eager to come and take your order. You are hoping someone else will come to help you, that he will go off work very soon, or that any other arrangement might be made. Politely decline, stall, or make conversation, though he will insist on bringing you something and on taking your order.

4. You have been waiting in line for some time for a ticket to a play, which will soon begin. A stranger constantly tries to cut in front of you. Each of you is in a great hurry but you must both be polite in word if not in deed.

5. You work at the customer service counter at a department store. A customer wishes to return something that has obviously been worn and washed a few times. The same person has done this before. Talk to him, and try to refuse him gracefully. Remember, the customer is always right!

6. You are having an interview for a job you have wanted very badly, for the experience, because you want the money, and thirdly, because a boy or girl in whom you are quite interested also works there. You have just found out that the work will pay one dollar an hour to start, instead of two, as you had expected. Ask for more money from your prospective employer without antagonizing him and closing the door on your employment.

7. A friend of yours has brought her child over, as usual. The child has run amuck in the house and has broken your favorite ash tray. You want to maintain this friendship, but at the same time you are at the limits of your patience. Your friend is often quite defensive about the child, for some reason or another. Talk to her (him), tactfully expressing your concern.

8. Your child is an angel at home (you think) but he gets in trouble in school all the time. You are asked to come to school to talk with his teacher, who isn't impressed with him.

9. Talk your mother or father into letting you borrow the car for the evening. They do not need it but they are "underwhelmed" at the request, even though you have not had an accident or damaged the car. Their reluctance comes from annoyance at some of the minor things that you do, and that you don't do.

10. Ask your brother or sister to let you borrow some article of new clothing. He or she is somewhat reluctant to lend it to you but you really feel that you need it today. He (she) brings up some of your past sins in that area, and you defend yourself, describing the circumstances, and making excuses, etc., and try to persuade him to change his mind.

11. Beg your parent for permission to stay out late on a school night. Even though tonight is a special night, tomorrow is a school day, and 12:30 is just too late.

12. Apologize to a very casual acquaintance for having spilled coffee on his (her) suit. He is really quite unhappy about it and wants money right now to take it to the cleaners, but you don't have the money and want to pay him when he actually has it cleaned. He wants it <u>now</u>.

13. You inform the waiter that you were charged for six rolls but you just ate four. The waiter insists that there were six when he bought the plate over to your table. Defend yourself and your wallet.

14. There is a sign on the wall in the restaurant that they guarantee satisfaction. You have just finished your meal and think that their food is terrible. You do not want to pay, having noticed the sign, but you did not complain either, until right now. You try to convince the waiter and the manager that you are really not obligated to pay, and you indicate the sign, but they insist that "the sign has been there before it was their establishment, besides you seemed to like everything."

15. Prepare a sales pitch for a miraculous fluid you have invented that can do many wonderful things. Be prepared to answer questions about it and to defend yourself against charges of being a fraud.

16. Your brother has brought a girl home to dinner, a girl that he obviously wants to impress. However, he has embarrassed you so many times in a similiar situation that you are determined to give him some of the same. Prepare and give your dinner conversation (with all the necessary participants).

17. (Females) A girl that you and several of your friends despise has married a fellow that you all really like and had thought you would like to get serious about. Gossip about her (any number can play).

18. You are a receptionist for an executive in a large company. Complain about your job to one of your colleagues.

19. You have just entered the principal's office, having been sent there for skipping a class or two. Try to talk your way out of trouble. Be persuasive.

20. Call up another student to inform him that he has an overdue library book (you work there) and he also has a library fine of 43 cents that has not been paid since last Spring. The student tries to put you off. You may coax, cajole, and threaten, but get a promise for the return of the book and the money.

21. You want to watch a particular channel on TV and the rest of the family wants to watch something else. Try to get your way constructively, giving logical reasons, or reasons that seem logical and legitimate. Other memebers of the family should give counter-arguments.

22. You deliver papers and one of your customers has not paid his bill for several weeks. Try to get hime to pay. Your customer tries to put you off in every way possible.

23. This last trick of your sister's (brother's, mother's, father's,friend's) is just too much. Complain to another person about it, about the things that person has done in the past, and what you are going to do, or what you really ought to do.

24. You have made the mistake of not establishing a price before-hand with the taxi driver. When you get to your destination he asks you for an exorbitant amount. It is your understanding that there are established prices within one zone of the city and from one zone to another. Try to pay a fair price, about one-fourth of that the driver has asked.

25. Your hotel reservation has been confirmed but upon your arrival you find that there is no room. Argue with the desk clerk and with the manager about giving you a room. You may be obnoxious but not abusive, and they should be sympathetic but firm in their refusal.

The above contexts give opportunity to two or more people to perform in an interactive situation. The students see evidence of their being able to actually communicate in a second language, which is probably one of the strongest kinds of motivation that we have. They may enjoy themselves at the same time.

<u>Role Playing with a contrasting situation for each partner</u>

26a. You would like to borrow money from a bank but the bank officer is reluctant to lend it to you. Try to talk him into making the loan. Be persuasive.

26b. A customer is going to approach you about borrowing money from your bank. You don't want to lend him/her the money because you are cautious of suspicious-looking characters. The customer will be persuasive; you must be adamant.

27a. You would like _____ to come to your house for supper on a particular night, but _____doesn't seem too interested. You may change days or times but your acquaintance wishes to decline, though it must be done diplomatically. Try to influence the reluctant recipient of your invitation.

27b. Your partner is going to invite you to dinner at his/her house. You don't want to go because this person is a real bore; however, you must decline the invitation diplomatically. No matter what he/she says, don't accept the invitation.

28a. A friend of yours has brought her child over, as usual. The child has run amuck in the house and has broken your favorite ash tray (or some other item.) You want to maintain this friendship, but at the same time you are at the limits of your patience. Your friend is often quite defensive about the child, for some reasin. Talk to him/her tactfully expressing your concern.

28b. You are visiting a friend of yours and have brought your child with you. He's an active little boy and accidentally has broken some item in your friend's house. You don't seem to be too concerned because after all, "children will be children." You feel your friend is upset because he/she doesn't understand children. Really, your little angel meant no harm.

29a. You are a student. Give excuses to the teacher for not having completed a long-term assignment. Try to get an extension. The teacher is opposed to it, as you have been known to do this before.

29b. You are a teacher. A student will approach you asking you for an extension on a long-term assignment. This is the third time this year that the student has asked for more time, and you're going to refuse to give it to him/her this time. After all, you didn't like his brother either.

30a. You are a customer in a restaurant. You have been waiting for an hour and a half for your order. Complain to their waiter. The waiter makes excuses and you challenge them. Be rather obnoxious.

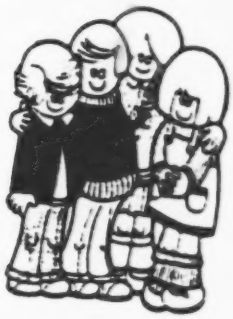
30b. You are a waiter in a restaurant. One of your customers has been waiting an hour and a half for his order. He/she is going to be obnoxious, but make excuses to him/her about the order. Be persuasive because complaints from the customers can cause you to be fired.

Ha traído usted estos artículos de su viaje. Los empleados de aduana son muy intrusos y mientras quieren saber qué piensan ustedes hacer con cada uno de estos artículos, es posible que rehusen el ingreso de los mismos. Sean insistentes y persuasivos. Ustedes deben mostrar su determinación de pasar todo esto por las aduanas.

Trate de lograr en cinco minutos información nueva e interesante acerca de la persona próxima a usted. Luego, presentelo a otra persona y dígale todo lo que ha sabido de su compañero de viaje (no tome apuntes, pues eso incomoda).

Usted está agotado y querría dormir pero su vecino insiste en mantener la conversación. Sea cortés al principio, pero luego, de una manera u otra, dígale al vecino que deje de conversar.

La persona próxima a usted parece incapaz de calmar a un bebé que chilla. Siga ofreciendo sugestiones para calmar al bebé hasta que deje de llorar. Si a usted le parece, puede mostrar su irritación (esto de veras le molesta).



You are having a friendly discussion with a group of friends. You would like to get the views of the others in the group on the idea of compromise or sacrifice in marriage, since this is something that has concerned you lately; however, you don't want to interrupt the conversation. Look for a natural place in the conversation to jump in and talk about this theme. It must not be obvious to the rest of the group that you are changing the conversation.

You are having a friendly discussion with a group of friends. Recently, you had an interesting experience that caused you to wonder about the existence of ghosts and spirits. You want to discuss this with your friends, but you don't want to interrupt the conversation. Look for a natural place in the conversation to jump in and talk about your opinion of the existence of ghost. It must not be obvious to the rest of the group that you are changing the conversation.

You are having a friendly discussion with a group of friends. You are dying to tell them about an interesting home remedy you have just discovered (real or imaginary), but you don't want to interrupt the conversation. Look for a natural place in the conversation to jump in and talk about your remedy. It must not be obvious to the rest of the group that you are changing the conversation.

You are having a friendly discussion with a group of friends. You are dying to tell them about a movie you have seen recently but you don't want to interrupt the conversation. Look for a natural place to jump in to talk about your movie. It must not be obvious to the rest of the group that you are changing the conversation.

You are having a friendly discussion with a group of friends. Last night when you were watching television with your children, you were struck with the amount of violence you witnessed. You want to discuss this with your friends, but you don't want to interrupt the conversation. Look for a natural place in the conversation to jump in and talk about your opinion of television violence. It must not be obvious to the rest of the group that you are changing the conversation.

You are having a friendly discussion with a group of friends. You will begin the conversation by commenting on the amount of coffee you have had this morning and the effects of coffee on one's health. You want to discuss this with your friends, but you don't want to interrupt the conversation. Look for a natural place in the conversation to jump in and talk about your opinion. It must not be obvious to the rest of the group that you are changing the conversation.

WHAT IS IT?

DIRECTIONS FOR ARTIFACT DISCUSSION

Questions:

1. What are its physical qualities--type of material, shape, size, weight, texture, temperature, odor, sound?
2. How was it made, by hand or machine?
3. How much time was probably required to produce it?
4. Was it always in its present form?
5. What is its pupose?
6. Was it designed for a particular use?
7. Is it decorative?
8. Are there implicit meanings in the design?
9. What role would it play in the culture?
10. Does it have social meaning--status, wealth, power, prestige, workmanship?
11. Does it have personal associations?
12. What facts can be determined about the culture from the known data:
13. What can be inferred from the unknown data?
14. How old is the object?
15. What other object does it resemble?
16. Does it have a story?
17. Is it very valuable?
18. If it were yours, what would you do with it?

After discussion of the artifact, ask a member of each group to present orally his/her group's ideas concerning it. From the composite thinking of the group, a list of statements can be written which complete this sentence, "From our study of this object, it is possible to state tentatively the following things about the culture..."